

THE NEW FLESH

NOVEMBER 14 – NOVEMBER 16 2015

WHAT HAPPENS TO THE HUMAN BODY WHEN IT IS
REFLECTED IN THE BLACK MIRROR OF DIGITAL SPACE?

VIVO MEDIA ARTS CENTRE
PRESENTED IN ASSOCIATION WITH
THE WRONG DIGITAL
ART BIENNALE

STILL EXITS AND COMMON SKINS

A cloud of bodies, intertwined, relating to one another in a manner entirely foreign. Were they meant to float in air - were they meant to dissolve into a mesh? Garments made of screens, plans to institute knowledge by rebuilding each friend, organ by organ.

Between mirrors and rainbows, partial interactions and mute expressions, we start to recover a map. This is what people look like now.

something about considering bodies after the introduction of technology - how they exist, how they are re-organized, how they are displaced - how reconnected

or maybe how the limitations of the body are both facilitated and oppressed by these new environments - btw how well can you operate at a computer - how long, how productively? how many first world problems prevent you how many human problems how many ghastly problems and how much does lack of privilege evaporate into voicelessness, luckily

you've sculpted an online image so you don't have to worry so much

local & global - the local scene vacillating between the academic style and the lone artist somewhere between diy tech in a general art context or an artsy contributor in the area of media entertainment - the social implications of technological advancement - new environments and memetic languages fall somewhere through the cracks - the relation of the local and global becomes crucial to resituate a critical politics for any citizen no matter how plugged-in - as technology becomes socialized it doesn't care how savvy you are about it for it to mind having power over you

The New Flesh is a spiritual successor to Flesh and Structure, presented at the inaugural Wrong Biennale in 2013. By transforming the questions of virtual embodiment into a physical space, problems presented in the cyberworld are brought to bear in their material form.

In a Post-Cronenbergian age, we encompass the shift from the moving image culture of Videodrome, to the interactive, social space of Existenz. Our Harawayan cyborgs are mutated by level upgrades, fashion memes, and page-ranking the most liked and linked tragedies. The

social collides with the technological, and our ability to survive within the medium makes or breaks who might be included in the new political hierarchy. Despite what virtualist mythologies betray, the issue of embodiment is more important than ever in cyberspace - technology makes culture and geography evaporate but biologies persist.

The New Flesh presents a series of artists who engage with these biologies, who create canvases and visual concepts for reflecting on what the body has become in our technoprogressive age. No answers are presented, but strange visions and identitarian problems proliferate.

with any technological question we have a scientific one - at some point pragmatic demands said this was good knowledge because it can create a thing - without creating a thing knowledge is lesser - both the enlightenment and romanticism poise foils in one who values abstract rational scientism and the other a personal emotional rebellion - they unify in positing atechnological means for knowledge valuation - the myopic past offers a mutated form of the future - the gentleman citizen scientist meets the poet/artist meets the invisible cyborg with a transplanted everything. these are

the knowledge-makers that offer a distorted picture of the present in the hopes of a reasonable picture of the future.

the garment: the garment brings aesthetics back to the present, what it might lack in inhuman formalism it gains in calling to account for any art trend, brings it back to the human swarm and its visual demolishing - clothing as a technique has already dealt for centuries with the issue of making an automated process highly social - it already has a roadmap for creations in social internet space - things that give you the right mask to complement your imperfect form

so many incomplete forms, things that weren't said - this isn't the vessel I ordered - the image user and the image maker, can we just let our abstractions swallow us

a disablist context that acknowledges the given of embodiment and the consequent inevitable reckoning with the virtual sphere - nothing disappears, biological change is completely incapacitated in the face of technological speed - we evolve slightly over vast tracts of time, we innovate tech environments at an impossible rate - that our knowledge is of products and their inundation of us

i didn't mean for that to be the case

what does it mean to instantiate the internet, to portray in a given location – how many failures can we talk about simultaneously (an art event that presents a horizontal and constantly accessible method of unifying and displaying work. More than you can properly see, time and technique become the limiting factors over means and space.

forgive me I just didn't have time to fully elaborate that idea

The space between aesthetic attention and theory context broken down as a system of cultural capital that lacks the need for a participant or image consumer. The selfie maker, the personal documenter interrupts this by simply insisting on their own existence.

I still exist – the phrase is only radical when techno-alienation has progressed to the point of obliteration. Something still exists – things that haven't evolved properly to live sustainably in the cloud.

ultimately the question of embodiment flattens all epistemologies and forces us to ask again what values knowledge (and our knowledge) has. The increased focus of the body - the body now isolated, cultureless, placeless, the organism becoming increasingly

synonymous with culture and geography themselves - serves as the most persistent counterpoint to the valuation of technique

being trapped - trapped in your own fallible limitations - what you were born into - what was never chosen

who wills flesh

**Erik Hoff Zepka
2015**

LIST OF WORKS

Erica Lapadat-Janzen

Pure Fat Aesthetic fabric (2015)

Fleshscapes video (2015)

Pure Genitalia Aesthetic dress (2015)

Olga Mikh Fedorova

Brainwashing digital still (2015)

Crystal Lady digital still (2015)

Elegant Legs digital still (2015)

Erik Hoff Zepka

Choice interactive web code (2013)

Symptom of Objects interactive web code (2014)

Specimens from the Human Creation Lab in vitro cell lines
(2015)

Emilio Gomariz

Extremity .gif (2010)

Bex Ilsey

You've Changed, You've Multiplied
digital video (2015)

Organ Armani

Stitch perforated digital print on mirror (2015)

Malgosia Woznica aka V5MT

S T I L L N E S S digital video (2014)

Rollin Leonard

K.O. digital video (2015)

kyttenjanae

Young and Beautiful digital video (2015)

Kristel Saan

Once More With Feeling wood, paint, silicone, plastic, human
and animal hair (2015)

ARTIST BIOGRAPHIES

Organ Armani is an artist living & working on the Internet. Organ has exhibited internationally, online and offline, and during his spare time, he lives in Vancouver. His online practice is primarily social, and his subject matter draws from his network relationships. His work is technically rooted in painting and photography and he aspires to create a theatre of mass communication, concerned with verisimilitude, social branding, sexuality, and fashion. Organ is currently preoccupied with representation of the body at the boundary of IRL/URL space, and most specifically, the digital weight of flesh.

Rollin Leonard's work is rooted in crude but systematic studio photography. The subjects are often bodies and body parts and most of the work has been designed to be experienced online. Rollin was born in 1984 in Wheat Ridge Colorado, USA is currently based in Maine. The artist's work has been shown at such venues as: The Photographer's Gallery, London, Museum of the Moving Image, New York; Moving Image Art Fair, New York; Moving Image Art Fair, London, Fach & Asendorf Gallery, online; Bitforms, New York; Postmasters, New York; and NADA art fair, New York and Miami. His work is included in international collections including 53 Museum Guangzhou, China. Leonard is represented by Xpo Gallery, Paris and Transfer Gallery, NYC.

Emilio Gomariz works in a large area into the digital field by exploring different behaviours of computer graphics and digital aesthetics through abstraction created using a variety of processes and concepts.

Bex Ilsey is an artist and designer based in Manchester, UK.

kyttenjanae is a media artist and online avatar living and working in Los Angeles. Her work is influenced by all the sadness in her heart and the internet's small cultures and communities. Interested in the intersection of experimental animation, technology, and interactivity, kyttenjanae creates digital and physical experiences. Her work has been shown in museums, galleries, festivals, and shows including the Irish Museum of Modern Art, FILE Sao Paulo 2015, the Hammer Museum, and Coachella Music and Arts Festival.

Kristel Saan is a Vancouver based visual artist originally from Estonia, Tallinn. Saan has studied fine arts and ceramics in Central Saint Martins, Emily Carr and Rhode Island School of Design and holds a BA in Ceramic Design and a Masters degree in Fine Arts from Estonian Academy of Arts. Saan has exhibited in Estonia, Finland, Hungary, Denmark, England, Germany, Belgium, United States and Canada. She is a member of International Association of Art and is represented by Estonian Design House.

Olga Mikh Fedorova conducts highly intuitive and experimental work. She uses mixed media such as painting, photograms and sculpture made of different materials such as homegrown crystals, magnets, burnt wood and melted plastic in order to disrupt and question our apprehension of reality through challenging aesthetic paradigms. Her searches lately tend to focus on digital media, mostly 3D images that she creates in an extremely free fashion, hijacking digital techniques into an exploration ground where free association, fantasies, visions and dreams take shape. In her work, the body and more broadly physicality is often represented in paradoxical and often disturbing forms and contexts, finding itself ironically entangled into a world of endless possibilities.

Malgosia Woznica aka V5MT creates programming glitch art. She draws imagery from the Hellenistic age, pop culture, and cryptographic typography, sampling images of iconic and ancient sculptures and photographs of celebrities.

Erik Hoff Zepka (artist & co-curator) is a cross-disciplinary researcher focused on the intersections between art, science, philosophy, poetry and related practices. With different locations, categories and digital forms throughout the web, the work has a base in the post-capitalist tactical hub x-o-x-o-x.com. Its products explore the formless and organic which act as a contrast to immaterial ordering and bureaucratic structuralism. The abstracted becomes more immediate than the personal (the authorial), forcing the embodied and particular into silence and transgression. Private spaces for public taglines. Alterity as a mass means for pragmatic sharing. Meme socialism for the citizen robot. This evolving body of work has been published, presented and exhibited internationally.

Erica Lapadat-Janzen (artist & co-curator) is an independent new media artist and curator based out of Vancouver. She has curated numerous community led initiatives, art projects, and site-specific events both independently and in collaboration with galleries and artist-run centres. Lapadat-Janzen's current artistic output focuses on ideas of constructed identity, narcissism, and social representation in flux, in online space. She creates her work by utilizing and experimenting with tools such as web cameras, cellphones, digital photography, and various pirated programs.

Shauna Jean Doherty (co-curator) is an independent critic and curator based in Vancouver. She has curated exhibitions and events independently in Toronto, Halifax, Calgary, and Vancouver in a variety of commercial and artist-run spaces which include, Vtape, Xspace Cultural Centre, The Art Gallery of Ontario, The Centre For Art Tapes, and EMMEDIA.

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